

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO CONCERT BAND

RON CHANDLER, CONDUCTOR

Marc Becker, Clarinet

Ron Parker, Tuba

MACMILLAN THEATRE

SUNDAY, MARCH 22, 1981

3 P.M.

PROGRAM

Festive Prologue

LELAND FORSBLAD

The "Festive Prologue" is cast in a continuous three-movement form. Beginning with a fanfare and continuing with a flowing flute and horn melody, the first section highlights the flutes, clarinets and the percussive qualities of the brass. The middle section is calmer and more lyrical. Opening with an oboe solo, it features solo passages in the woodwinds. The third section returns to the tempo and material of the first section with subtle changes in articulation and rhythm.

Leland Forsblad, an American composer, arranger and teacher, published this work in 1979.

Rahoon, A Rhapsody for Clarinet and Band

ALFRED REED

Marc Becker, clarinet

(b. 1921)

"Rahoon" was commissioned for the Contemporary Music Festival at the University of Delaware and received its first performance at this festival in 1965.

Reed based this work on an early poem from James Joyce's Collected Poems of 1937. "She Weeps Over Rahoon" is the lament of a woman for her dead lover in which she reveals her feelings of sadness and longing against a background of darkness and falling rain. The music, dominated by the solo clarinet, is set in a free variation form and develops from a melodic idea based upon two falling fifths. A repeated rhythmic figure serves as a background, as does the rain in Joyce's poem.

Music for "Hamlet"

ALFRED REED

Prologue: Elsinore and the Court of Claudius
Hamlet and Ophelia
Entrance of the Players
The Death of Hamlet

"Hamlet" must be William Shakespeare's best-known play. Since its first appearance around 1600, the characters, situations and moods of the play have provoked much written comment. "Music for 'Hamlet'", a suite for symphonic band, is Reed's comment on this drama.

The first movement contrasts musically the first two scenes of the

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Flutes

Dianne Aitken, Toronto
Clifford Chan, Montréal
Michèle Frensch, Grimsby, Ont.
Janice Kerckamp, Mississauga
Lynn Langford, Barrie, Ont.
Lisa Lorenzino, Swift Current,
Sask.
Heather Moore, St. John's, Nfld.
Lynn Sampson, Brockville, Ont.
Anne Sidnell, Toronto
Rosanne Spinazze, Sault Ste.
Marie

Piccolo

Joanne Geerling, Toronto

Oboes

Kevin Reid, Weston, Ont.
Peter Voisey, Ottawa

Clarinets

Tim Alexander, Coventry, England
Neville Austin, Bramalea, Ont.
Marc Becker, Toronto
Sue Dalkin, Toronto
Liane Jūrmalietis, Petawawa, Ont.
Reesa Koskie, Toronto
Kent McWilliams, Moose Jaw, Sask.
Wayne Toivonen, Thunder Bay, Ont.
Leeanne Wootten, Sudbury, Ont.

Alto Clarinet

Glenn Schofield, Don Mills

Bass Clarinet

Ann Rusk, Saskatoon, Sask.

Contrabass Clarinet

Jeff Reilly, Toronto

Bassoons

Colin McEnery, Sackville, N.B.
Alan Stauss, Palo Alto, Calif.

Alto Saxophones

Janis Rubenzahl, Toronto
Rosemary Stewart, Dalrymple, Ont.

Tenor Saxophone

Doug Hunter, Mississauga

Baritone Saxophone

Jean Ducharme, Beloeil, P.Q.

Bass

Danny Brennan, Toronto
Michelle Mayers, West Hill

Trumpets

Mary Evered, Rexdale, Ont.
Jim Gardiner, Sault Ste. Marie
Peggy Matthys, Port Hope, Ont.
Keith Mayo, Montréal
James Rolfe, Toronto
Jens van Vliet, Mississauga
Tim White, Hamilton

Trombones

Bob Houghton, Thornhill, Ont.
David King, Scarborough
Claude Lapalme, Montréal
Cathy Mee, Brampton, Ont.
Bruce Tonkin, Agincourt, Ont.
John Wilson, Bowmanville, Ont.

French Horns

Deborah Dodds, Toronto
Susan Freeman, Petrolia, Ont.
Alyson McCauley, Scarborough
Eleanor Stublely, Mississauga

Euphoniums

Valerie Atkinson, Weston, Ont.
Julie Tomljenovic, Scarborough

Tubas

Paul Sylvester, Guelph
George Taylor, Scarborough

Percussion

Chris Burrell, Yellowknife, N.W.T.
Peter Gallant, Summerside, P.E.I.
Stephen Green, Mississauga
Stephen Li, Scarborough
Ian Gregory Wright, Toronto

Harp

Laurie Stevenson, Toronto

Librarian & Manager

Alyson McCauley

play. In the first scene Horatio, Marcellus and Bernardo are keeping watch outside the castle at midnight and waiting for the ghost to appear. The second scene shows the court of Claudius. This scene is evoked in the music through the use of brass fanfares and brilliant woodwind runs.

The second movement emphasizes the colours of the woodwinds and harp. It draws its inspiration from the meeting of Hamlet and Ophelia in Act III, Scene i in which Hamlet feigns madness.

The third movement is based on the arrival of a group of travelling players in Act II, Scene ii. The brass fanfares and woodwind flourishes of this march evoke the gaiety and brilliance of the occasion.

The fourth movement is described by the composer as "an expression of the grief and tragedy following Hamlet's passing in Act V, Scene ii and of the final lines in which Fortinbras orders a full military funeral procession for one who "...had he been put on, to have proved most royal." In this movement, material from the Prologue is recalled.

This work was first performed in 1971 by the Dickinson State College Wind Ensemble directed by the composer.

INTERMISSION

Dance Prelude

CLAUDE T. SMITH
(b. 1932)

The "Dance Prelude" begins with a slow introduction which features each of the three sections of the band in turn: the winds, the percussion and the brass. This leads into a jazz-influenced Allegro based on a theme first heard in the bassoons.

This work for band was commissioned for the Central Missouri State University Concert Band. It was published in 1979.

Concerto for Bass Tuba

RALPH VAUGHAN WILLIAMS
(1872-1958)

Allegro moderato

Romanza

Finale - Rondo alla Tedesca

Ron Parker, tuba

The Concerto for Bass Tuba was first performed by Philip Catelinet,

to whom it is dedicated, with the London Symphony Orchestra at the orchestra's Jubilee Concert on April 13, 1954.

The two outer movements of the concerto are light-hearted in character and show the tuba as a virtuoso instrument. Both the first and third movements conclude with extended cadenzas.

The Romanza utilizes the rarely-heard lyrical qualities of the tuba. The tuba makes three appearances, like three verses in a song, each separated by an orchestral interlude. The first and third verses follow the same folksong-like melody while the second is varied.

The Concerto for Tuba was transcribed for band by Robert Hare.

Incantation and Dance

JOHN BARNES CHANCE
(1932-1972)

John Barnes Chance wrote this work in 1963 while serving as composer-in-residence with the Ford Foundation Young Composers Project. It was dedicated to Herbert Hazelman and the Greensboro, North Carolina High School Band.

The Incantation begins with a low flute solo, gradually adds new sonorities, and finally breaks into a dance. The opening of the Dance features a passage for the percussion section in which a large variety of instruments are added one by one. The instruments of the band are exploited for their percussive qualities and a complex rhythmic texture is built up.

- Notes by Janet Page

Marc Becker is in First Year of the Performance Degree Program and Ron Parker is in Fourth Year of the Performance Degree Program.

Next Faculty of Music Event: University of Toronto Concert Choir,
Wednesday, March 25, 1981 at 8 p.m., Walter Hall.